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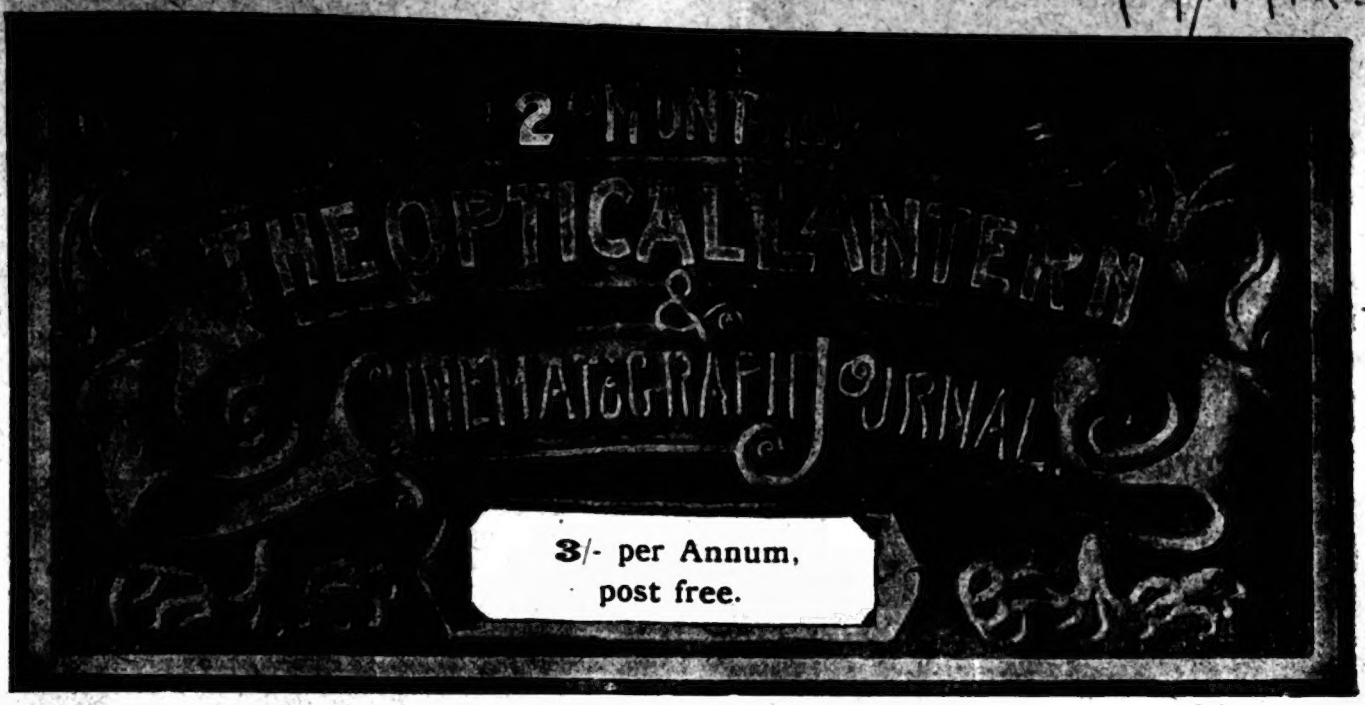

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No. 3.—Vol. 3. **JANUARY, 1907.** **2d. Monthly.** By Post, 3/- per Ann.

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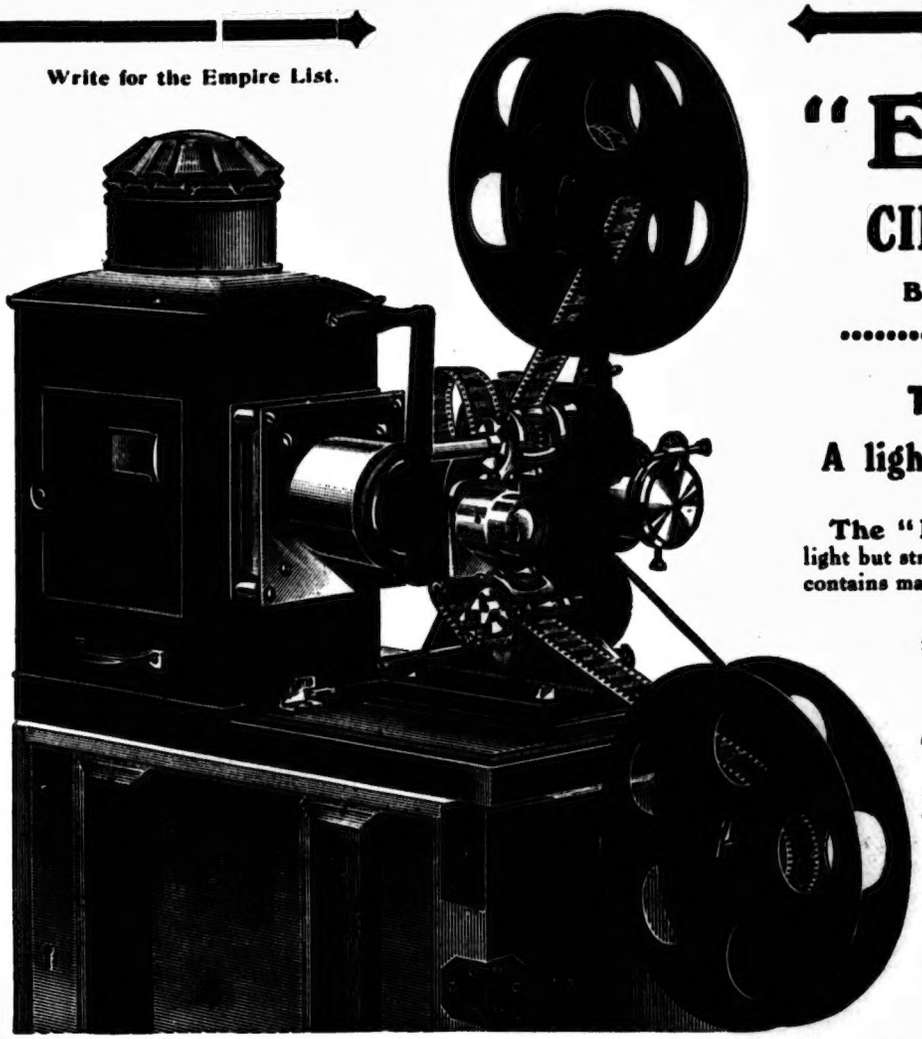
OUR note last month upon the use of the lantern in the L.C.C. fight was written before the *Chronicle* announced its still more elaborate scheme. However, details are now to hand and it seems that the paper has had operators out about London for some time taking kinematograph films of those aspects of London life which tell in favour of the Progressive Party. The Municipal Reform League has been similarly busy, directing its attention to things from which the lens of the other side's camera was averted. Thus, we imagine—we have not yet seen the films—we shall have trams played against steamboats, the busy transformation of the Embankment compared with the dreary change in Kingsway, and so on. So far as we can see, the party in power should get the best of this warfare, and they would be wise to press their advantage, to balance that possessed in other directions by their opponents. Whichever side wins, however, the kinematograph will have played a worthy part, in educating the people.

THE month of December was a particularly brisk one for the trade, more business being done than in any previous month. Some of the manufacturers were obliged to refuse orders. In one case, although the staff had been working at high pressure for six weeks, and additional help had been obtained, the orders poured in at such a rate that the clients had to be asked to make a shift with other subjects. A feature of the Christmas season this year was the number of kinematograph shows given as Christmas treats in workhouse and hospitals. The usual concert, with perhaps a conjuror or a short sketch as the *chef d'œuvre*, has nothing like the success of a good living picture show. At an East End hospital, which we attended, the delight and attention with which the pictures were received gave strong evidence that the change was welcome,

Write for the Empire List.



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The Film is centred by a lever without altering the optical centres.

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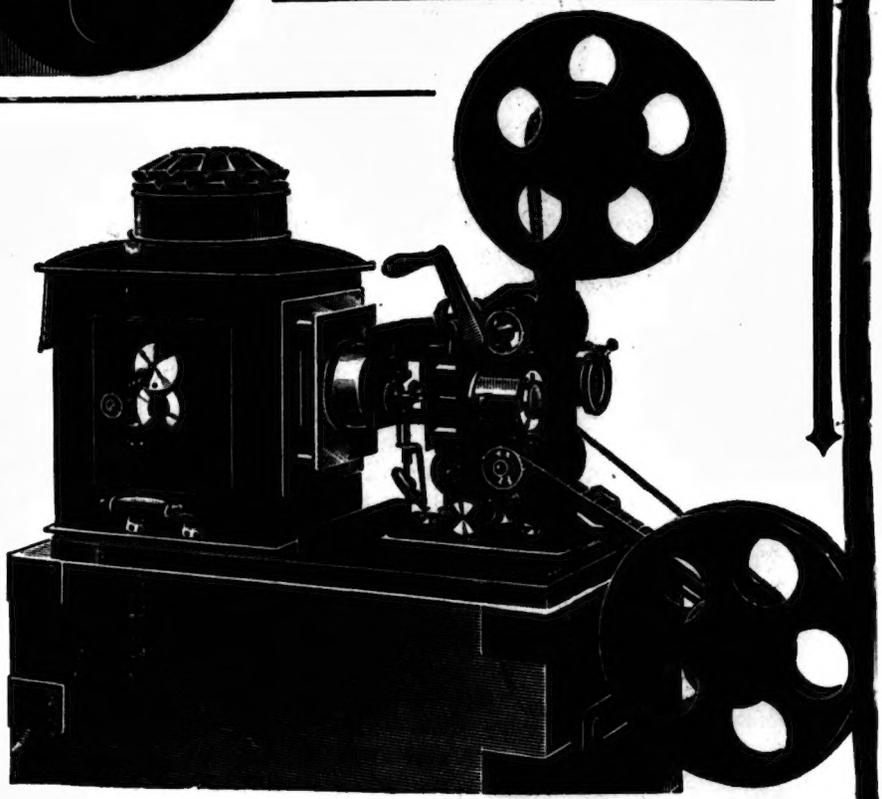

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WRITE FOR NEW EMPIRE LIST. **Supplied by all Dealers.**

In higher circles the kinematograph, though somewhat of an innovation, was equally well received. The Duke of Devonshire provided a lantern as part of the entertainment of the King and Queen at Chatsworth's brilliant function. The comic scenes in golf playing proved highly diverting, and their Majesties were very pleased by the show. At Prince's Restaurant a novel entertainment was provided. A lantern had been fitted up and, as 1906 reached its last moments, the lights were extinguished, and at the end of the room a picture appeared of a clock, the hands of which were just upon the figure of 12. When they reached it the sound of church chimes rang out, and just at the stroke eight little girls, dressed as "Follies," made their appearance, and in chorus wished the diners good fortune and good health. After supper the biograph was again in use, and a series of appropriate scenes presented. One or two of the leading restaurants have adopted evening concerts of vocal music to take the place of the band performances. One of the more daring has gone a step further and has added a kinematograph as an attraction.

The Urban diary has again made its appearance, and a more useful publicatiou for anyone in the trade could not be found. A page is devoted to the objects attained by the Urban bioscope. They are well thought out, and run as follows:—The Home: children amused, elders edified; The Study: research aided; The School: attention rivetted; The College: instruction explained; The University: scope enlarged; The Laboratory: experiments recorded; The Hospital: operations demonstrated; The Army: recruiting encouraged; The Barracks: movements illustrated; The Camp: mobilisation depicted; The Navy: proficiency manifested; The Battleship: manœuvres simplified; The Explorer: discoveries verified; The Lecturer: popularity secured; The Inventor: ideas concentrated; The Politician: Constituents informed; The General Public enlightened.

When is the limit of use of a film reached? A good many showmen would answer "never," if we are right in judging their attitudes from the exhibitions they give, but in circles where it is recognised that there is a time when even the best film is entitled to be "shelved," there is some diversity of opinion as to the time one can show it. One member of the trade states to us that he expects to use each subject 500 times, and this is the highest figure given to us. Some films probably would not stand this, but the fact that so many exhibitions are required is another argument in favour of better film stock. We should be glad to hear of readers' experience of the wearing qualities of the various makers' goods.

After the article with regard to bad operating, which appears elsewhere, had been set, the letter of our American correspondent came to hand. It contains matter which somewhat alters our view of the methods to be used in securing proficient men to take charge of the kinematograph. The writer of our article rather threw cold water on the suggestion that the Councils should be asked to take the lead in weeding out "undesirables," but the news from America shows that that method is likely to be used with some success in the States. Of course there is the difficulty to which "Observer" alludes of getting these bodies to take common action, but there is also the possibility that once one body instituted an examination the others would very soon follow its example. A good suggestion is that the L.C.C., whose anxiety as to the safety of the public nobody will deny, should commence by ensuring that only proficient men should be in charge in the halls they license. There is little doubt that if they did so, provincial bodies would soon fall into line. The Council as at present constituted could probably be induced to adopt the plan, but if its aspect is greatly changed after the March election, there is no saying what ground it would take in the matter. We think there is every reason that an attempt should be make to bring the matter before them. The member for the district round Charing Cross

road, where numbers of music halls and the headquarters of the film makers are situated, could surely be approached ?

So another film maker has adopted the 4d. rate! It cannot be denied that the announcement of the Urban Trading Co. came to a certain extent as a surprise, for though Mr. Urban had withdrawn from the combination pledged to the old rate, he had still adhered to the rate. What the outcome of this move will be it is difficult at the moment to say. It may cause further reductions, though we believe the understanding between other film makers precludes any alteration of price other than by general consent. It may be that a general adoption of 4d. as the rate will be agreed upon in the future, but we are doubtful if it will be in the near future, after the trade done during the present season at the old price. With a constantly growing market to supply, the makers could afford to make the reduction, but the fact that the market *is* increasing is also a reason against the "cut." Meanwhile the purchaser of films seems to have the best of matters.

ANOTHER factor likely to have a big effect on the film trade is the entrance of the Vitagraph Co. into the English market. A fresh competitor of this quality would always command respect, but when, as we believe is the case, the competitor starts with films at the 4d. rate, his rivalry is a still more serious matter. In America the Vitagraph Co. is called "The House of Headliners," and more than one of their subjects have sold well in the English market. With direct representation they are certain to become still better known.

VERY curious is the position of the door of the Alhambra in Charing Cross Road. On one side we have Pathé's show of high class elaborate projectors and machinery, and the establishment at the other side have a cheap German toy and state that the kinematograph and films can be purchased for a few shillings.

OUR American representative refers this month to a new form of high power electric lamp which is being used for photography and the taking of film negatives. We have recently seen this mercury-vapour lamp at the showrooms of the Electricity Dept. of the St. Pancras Borough Council and learn that for photographic purposes it is eminently successful. It has a candle power of about 800, and has no red rays. in fact a red glass looks jet black when held up to the lamp. It consumes very little current and the initial cost is £7. Manufacturers would do well to inspect and try this new lamp which apparently has many possibilities.

NEWS FROM AMERICA.

FROM A NEW YORK CORRESPONDENT.

The Department of Electricity, Chicago, recently announced its intention of examining and licensing each living picture operator before allowing him to take charge of an exhibition.

The announcement created quite a sensation in moving picture circles, and the sales of handbooks on elementary optics and electricity increased to an unprecedented extent. The operators of the neighbourhood began to think their health required a change of location for a short time, and they started to advertise their qualifications, when a further announcement was made that the lack of funds unhappily precluded the immediate adoption of the plan.

The sale of handbooks then fell right off, operators were heard to express their faith in the air of Chicago as being the most healthful in the States, and no more ads. were put in the paper.

Though the matter is shelved for the moment, however, it is stated that the Department intend eventually adopting the examination plan, and they have meantime issued a letter to theatres in which the following requirements are laid down for the guidance of the managers.

A competent man must be provided for each arc lamp, and must remain at the lamp until the connections have been cut off.

An arc lamp operator shall not work more than eight hours in the twenty-four.

No one shall operate in a theatre who has not attained the age of 21 years, and an operator convicted of any misdemeanour shall not again be placed in charge.

The Department announces its intention of strictly enforcing these regulations, which, it will be seen, are all to the advantage of the operator. It is hoped that the Protective Association will do away with the need for this outside help, but official backing is rather useful than otherwise, and this recognition that the aims of the Association are such as will work to the safety of the public, should rather tend to give it standing in trade circles.

Since last July fifteen syndicates have been formed for the purpose of managing exhibitions, with capitals varying from £3,000 to over £30,000. The figures give one some idea of the ever-increasing market for films on this side of the Atlantic.

This trade is shared by more manufacturers than in England, but even then the turnover of each is much greater than is the case with the makers on the other side of the Atlantic. Some of the makers are as familiar in England and the Continent as here—notably Pathé, who of course produce more subjects, and very often much better subjects, than any other firm. Others are Melies, of Paris, and the Vitagraph Co., which is just about to tap the English market by opening a London branch.

It may be of interest to state that the general view here is that with the competition of Pathé's (and now of the Urban Co.), the English makers as a whole will eventually adopt the 4d. rate. The wearing qualities of Pathé's films have much to do with their popularity here.

One branch of the trade is much larger in America than it seems to be in England —that of hiring. A whole class of showmen here would never think of buying a film and they can get reels from an exchange, of very good subjects, at a low rate. It would appear, however, that the English trade is moving in the same direction.

"Niagara Falls" was the first subject taken in America by the Pathé Company.

The Vitagraph people have recently been experimenting with high power electric light, to be used in connection with the taking of films. They are now said to have perfected a lamp giving a deep violet ray and possessing wonderful acintic properties, by means of which some successful pictures have been already taken at night.

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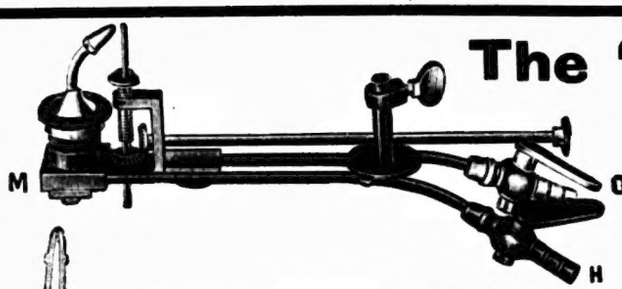

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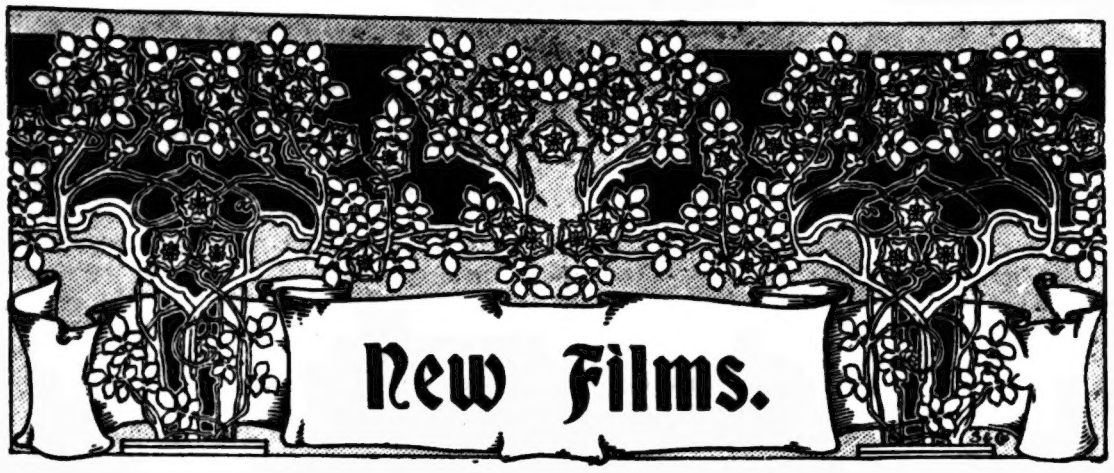

Manufacturers would oblige us by sending on details of their new subjects as soon after production as possible, and in no case later than the 10th of the month. A list similar to those below, giving title and length, is sufficient, but this may be supplemented by further particulars of the subject at the discretion of the maker.

Hepworth & Co.

The Jerry-Built House	... ...	100 feet.
The Burglars at the Ball	... ...	250 ,,
The Magic Ring	... .	500 ,,
The Doll-Maker's Daughter	... ...	600 ,,

A very short subject, number one of our list is a genuine comic. As the jerry builder is an infliction under which practically everybody who sees the film will have suffered at some time or other, the way in which his weaknesses are exaggerated and exposed is sure to make an appeal. The second film is also a comparatively short one. Two burglars enter a country-house while a fancy dress ball is in progress, and make an amusing search for disguises, eventually arraying themselves as husband and wife. Then they tour the rooms and make up a bundle of spoil, which they conceal in a corner. An amusing scene is shown when they enter the ball-room, being hailed with delight by the guests, and soon becoming absorbed in the "mazy dance." Alas! they are disturbed in a cake walk by a policeman who removes their wigs and grimly marches them off, to the horror of the guests.

In the third film, a fierce and passionate knight keeps a maiden prisoner in his castle. The knight is shown instructing a trembling priest to make preparations for his wedding to the girl, when a youth climbs to the captive's window and, busting the bars, enters her room. The young gentleman is interrupted in his love making by the entrance of the knight, who renders him unconscious with a heavy blow. The knight drags the girl from the room with the intention of marrying her, willy nilly, and the youth shortly afterwards comes to his senses and rubs his magic ring, telling his troubles to the old witch who appears. At the church door the girl struggles bravely. Suddenly, in front of the door, appears the old witch who, as the people rush at her, changes in form to a tombstone. When again she assumes the form of the witch, they seize hold of her and carry her off to a well, but all attempts to do away with her are futile. They throw her down the well, but as they are still looking down she laughs and jeers above them where she is calmly seated. Making a noose in a rope they endeavour to hang her, but the old witch walks upon air and trots to the ground safely, leaving the rope above dangling. Tying the rope once again round her neck they tug for dear life, and are sent sprawling, but view with pleasure her head roll off; but the headless trunk stoops down and replaces the head. The last incident sends them hurrying away in all directions, except the knight, who again endeavours to drag the girl off. As he is just about to go, the youth rushes up, the knight cuts him to pieces in front of the poor girl's eyes, and then leaves the spot with the girl. The old witch now comes forward with a sword in her hand. The legs and arms fly to the point of the weapon, at her command, and replacing these, the youth is able to rise once more! Handing him the sword his good friend urges him at once in pursuit of his adversary. At the church door the enemies meet, and fight; the youth soon overcomes and kills his enemy, and the two young people at once enter the church, with the blessings of the fairy.

"The Doll Maker's Daughter" is a capital comic. The daughter of the doll maker is shown winding up a model about her own height, and imitating its actions. Then, for a whim, the girl puts on a dress similar to the doll's, and enters its box just as her father comes in with a customer. This is none other than a little princess accompanied by a governess and an officer, and she is delighted with the supposed toy, and it is taken away with her. The doll-maker is congratulating himself on a good stroke of business when he discovers the real doll behind a case, and his daughter's clothes upon the floor, and it dawns upon him that he has sold his daughter. At the palace, the little princess is inspecting the toy when her father enters and surprisedly watches the motions of the figure. One of the officers is suspicious and, when left alone with the figure, pulls its hair, and, failing to discover life by these means, gets a rat which he puts near its feet, the frightened girl immediately jumping on a chair. The officer consoles her with caresses, and leaves the room, the girl again assuming a doll-like attitude. The prince, however, also has suspicions and also discovers the doll to be alive. He has her upon his knee when the officer returns, who, being jealous, rushes off to the princess. The prince leaves the room temporarily and the girl's father enters, hastily substitutes the real for the make-believe doll, and goes off with his daughter. The prince is making love to the doll when his wife enters, and starting up abruptly the doll falls over, one leg sticking inelegantly in the air. The prince is saved and the tables turned on the officer.

Edison Manufacturing Co.

Kathleen Mavourneen	... ...	1000 feet.
Honeymoon at Niagara Falls	...	1000 ,,
Getting Evidence ...	... ...	930 ,,

The Edison Co. seem to have formed the habit of producing long film subjects. It is rare indeed that of three subjects by the same maker the least is 930 ft. in length. However, the habit is rather a good one than otherwise. when the photographic quality and general merit of the pictures are as high as in the three subjects above. It may be noted in passing that the "Niagara" film is also supplied in separate lengths of from 40 to 150 ft. "Getting Evidence" has arrived rather late in the English market. When the comparatively recent exposure of their methods in the Courts had caused an interest in the work of private detectives, a film of this nature must have had a big vogue. Though it lacks this added attractiveness, however, "Getting Evidence" should go well. "Hawkshaw" is a private enquiry agent who gets a commission from a suspicious husband to shadow his wife. He follows the lady, and gentleman thought to be her lover, to all sorts of places, being knocked down by their motor car as he attempts to take a snapshot of them, drenched with seltzer water at a summer garden where, disguised as a waiter, he tries to gain the same end, and having his instrument smashed with golf clubs when he follows them on to the course. He dogs them on the sea shore and in a launch, and is variously illtreated before he is enabled to show his client a photo of the lady and gentleman together on an upturned boat. Then it is discovered that he has been shadowing the client's married daughter and her husband, and he is angrily thrown out of the house!

"The Honeymoon at Niagara" will want a lot of beating as a picture of this magnificent spectacle. The various sections show:—the American Falls from Goat Island, the Horseshoe Falls from American side, the same from Canadian side, a trip on the "Maid of the Mist," a trip on the "Chippewa," Whirlpool Rapids, and the Cave of the Winds.

"Kathleen Mavourneen" is a seventeen scene Irish melodrama. The various attempts of the villain Clearfield upon Kathleen and her lover Terence, and the heroism of the latter are vividly shown in a series of exciting episodes, and the subject ends up prettily with a wedding.

Urban Trading Co.

Puck's Pranks on a Suburbanite	...	400 feet.
Captain Kid and his Pirates ...	...	365 ,,
The Masters' Tea Service	... ...	275 ,,

Shakespeare's Puck comes back to earth and, in the first of this company's films, exercises his powers of mischief at the expense of a Suburbanite with a taste for gardening. Toadstools rise and poise in mid-aid; manure which the victim has laboriously put upon the beds returns magically into a heap; plants grow to an enormous height in a few seconds. Puck smashes the conservatory, and the victim gets so despairing that he collapses and vanishes.

from his clothes, which fall limply to the ground. At the finish, the spirit makes atonement for his misdeeds, restores the conservatory, brings back the husband (in pieces), and all ends up happily.

Captain Kid's desparadoes are school boys, and the way in which they observe the ceremonies supposed to be dear to the heart of the real pirate is very funnily shown. The walking of the plank is introduced with fine effect, though the "ocean" in this case is only a tub of dirty water. Various conflicts take place with the "grown ups," who are victorious in the last scene.

"The Master's Tea Service" is the story of a servant girl and her troubles. Her mistress has been presented with a beautiful new tea service by the master, and the present is entrusted to the care of the maid, while the loving couple go to another room. The maid is infected with the curiosity of her class, and goes to the door and listens. The master returning suddenly upsets both the girl and the tea service. An angry scene follows, and the girl is despatched for another set. At the china shop she get a set carefully packed in a box and, coming out, collides with a passer-by. Picking up the box, which is apparently undamaged, she proceeds on her way, but encounters a friend with whom she engages in conversation. Meantime, a mischievous boy has tied the box to the back of a cab, which starts off. An amusing scene is shown when the girl and her friend pursue the cab. They overtake it and belabour the cabbie, who is eventually taken off to the station, the maids resuming their journey. Arrived at home, the maid in triumph shows the box, which the master unpacks. In a fit of anger at finding the service in fragments he hurls it into the garden, and the maid after it, the film concluding with an amusing picture of the girl sitting disconsolately amid the fragments.

R. W. Paul.

Jim the Signalman ... ... 345 fee

The signalman bids good-bye to his wife and children and sets off to his work. The wife overhears three villains, in the next garden, plot to wreck the express train, and rushes off to tell her husband. She is captured by the wreckers, who assault her, and, leaving her unconscious on the rails, go off to put their plot into execution. She is discovered by her cripple son going to take his father's dinner, and he pulls her off the rails just as the express goes by. When she comes to, they run off to the signal box. Next the interior ot the box is shown, the wretches stunning and binding and gagging the signalman, and then altering the points, with the consequence that the two trains are seen dashing together through the window of the box. The wife and son enter the box, when the wreckers have left, and hastily release the man. The last scene shows the men plundering the wrecked guard's van. Going away with the spoil they are chased and captured, but one breaks away and escapes. This film is full of interest and excitement, and the plot is easily followed.

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By Observer.

Just as I was beginning to despair of awakening any interest in the operators' lot in the bosoms of the operators themselves, I received two letters in reference to my previous articles under this head. As I believe they embody the views of a large number, I intend dealing with them at some length in this month's instalment.

The first comes from a gentleman who admits that he is not an operator, and his communication amounts to a charge of exaggeration against myself and an affirmation that "anybody can use a kinematograph." He thinks I over-estimate the need for special knowledge or training for the operator, and would substitute for it "a greater dash of common sense." I will deal with this letter before going on to the other.

First, that anyone can run a kinematograph.—I will leave out of the question any consideration of the risk of employing an inefficient man to use inflammable material, and confine myself to the necessity of training and experience.

Judgment in Operating.

To give an idea of the difference between a good operator and an indifferent one, I will relate an experience of my own. And here I would say that I am judging the two men purely on the work as shown on the screen, and not on any consideration of their qualification in other directions. For all I know the good man may have had no more training than the other, though I think it highly probable that he did.

I was present at two London halls, which were showing Edison's "Cow Boy" film, and as I happened to know that that particular subject was rather a difficult one to judge for speed, I made a comparison of times, as well as carefully observing the general appearance of the picture and its effect on the audiences. I found that one operator took actually six minutes less than the other to pass the film through (I may say at once he was not the efficient man). This, in a 1,000 ft. subject, was pretty bad, as I think anybody will allow, even if it is admitted that the other operator might have shortened his time a little without injuring the picture. Where is my correspondent's contention that anyone can run a film show after that instance of carelessness (to say the least) from a man who *must* have had some experience?

A Good Picture Spoilt.

The difference between the pictures was even more ludicrous. The man in a hurry spoiled perhaps the best scene in the subject by a sheer lack of judgment. I refer to the part of the film which shows one of the "boys" circling his lariat round his own body, then suddenly casting it over the head of a horse in the background and pulling it forward. In the bad picture he appeared to be doing some kind of Indian dance with neither rhyme nor reason in it.

No rope was visible, and his hand seemed to be merely waving in the air and to have no connection with the movement of the horse, for which the greater part of the audience must have found it difficult to account. Then in the chase scene, the horses could have given Persimmon 1,000 yards in a mile and beaten him easily, while yet another pretty scene—that in which the lady is lifted from her horse at full speed—was rendered so quickly that 90 per cent. of the audience could not have been aware of what it was intended to represent.

If my correspondent could have compared the two projections, and the applause which they respectively received, I do not think he would have accused me of exaggeration in my previous references to indifferent operating.

Reform by Coercion.

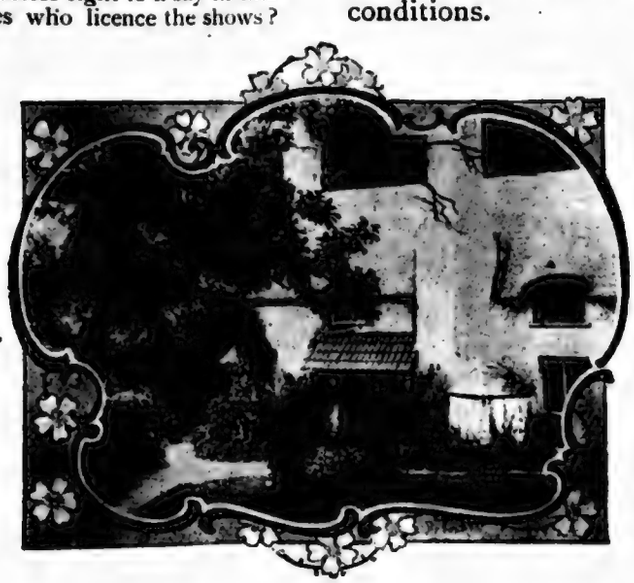
My second correspondent pins his faith to action upon the part of the licensing councils, and as his letter contains several new ideas, I give it below:—

SIR,—Though I thoroughly appreciate your effort on behalf of the operator, I cannot help saying that, in my opinion, you are taking quite a wrong line in urging co-operation with the employers. Your arguments as to improved operating leading to enhanced prices are all very well on paper, but the exhibitor, as a correspondent said in your last issue, is a shrewd person and can be presumed to have digested the proverb anent "birds in the hand." If action has to be taken in favour of the operators it will have to be outside action, for they are not *strong* enough themselves. And who has a better right to a say in this matter than the authorities who licence the shows? .....They have only to declare that a minimum wage shall be paid to do away with the operator's troubles.—Yours, &c.

The suggestion in this letter is worth considering. Local councils have the power to demand the trade union rate of wages in contracts, and I daresay they have the right to make fair wages a condition in any permission or license which they may grant for public entertainments. If they did so, in face of the usual cry of "state socialism" which greets every effort to improve the conditions of labour, even if the safety of the public is concerned, they would be doing a great deal to secure good operating, for an exhibitor who paid a good wage would expect, rightly, to get a good man for it.

I cannot say, however, that the plan appeals to me, for to some extent, at least, it would merely mean an increase in the wages of the incompetents who are already too well paid at the very few shilling which they get weekly. Then there is no guarantee that, though one council adopted this regulation, another of a different political complexion would do the same.

That is, I think, a fatal objection to any reliance being placed on the councils. These bodies might be made useful auxiliaries, but it is expecting a great deal too much to hope that they will originate any effort on the kinematograph man's behalf. If the operators themselves, with the assistance of the exhibitors (whose co-operation I still believe might be depended upon) cannot do any good, they may reconcile themselves to a continuance of present conditions.



Views and Films Index

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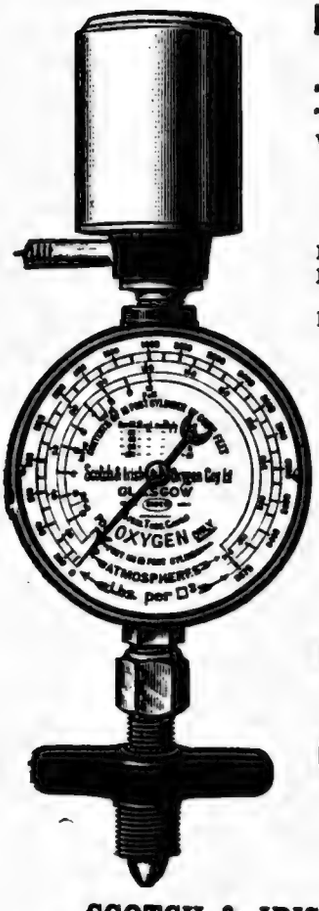

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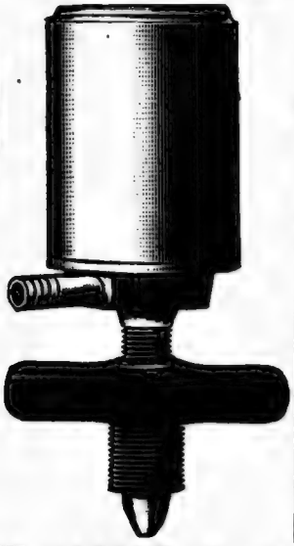

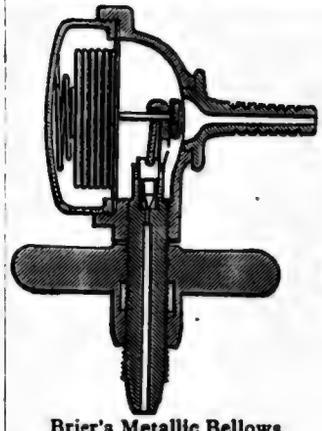

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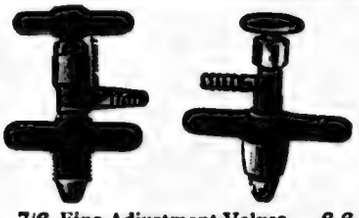

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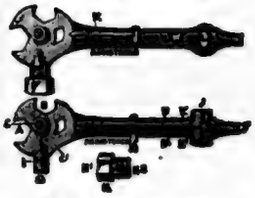

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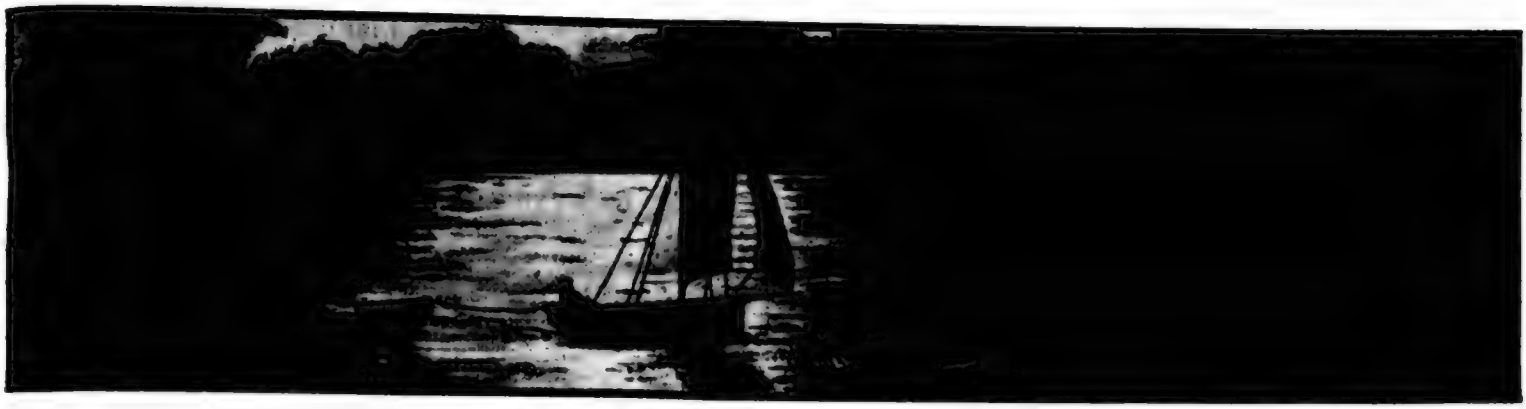

"A Picture no Artist can Paint."

By W. H. GOLDING.

PASSING recently through a busy London thoroughfare, the writer noticed on a sheet of cheap music, exposed for sale by a cheap vendor, the title which heads this page. It harmonised strangely with the thoughts then occupying his mind on the scope and capabilities of the photographic art and the much debated merits and demerits of the impressionist, and the literal views of various schools of criticism—the never-ending controversy between the idealist and the advocate of detail and literal accuracy.

Admittedly, the artist in oils or water-colours has much in common with the photographer. Both seek to depict natural objects or the products of human skill in some of their varying aspects, and to do so in a manner at once attractive to the eye and expressive of some thought or emotion.

The means at their disposal differ widely, and each has it in his power to produce results which are beyond the reach of the other; and it is well that this should be recognised, and that neither artist should demand of the other a class of work which belongs to his own sphere. or regard as inartistic that which is not well adapted to his own methods, or his special tastes. Still less should he point the finger of scorn at those who do not accept his standard of excellence!

The popularity of gum-bichromate and similar processes has proved photography to be capable, in competent hands, of recording impressions while largely suppressing the details which assisted in producing them. Yet the fact remains that these details must have been present in order to the production of the mental impressions which it is desired to suggest. The painter possesses the great advantage of being able to depict objects apart from their surroundings. He can omit an obtrusive figure, or one out of harmony with his subject; can ignore the presence of a lamp-post or other conspicuously modern and utilitarian object from a rural scene, or an unsightly brick building standing in offensive proximity to an edifice venerable for its antiquity. The photographer must make the best of these unwelcome features of the scene.

Again, the painter has a monopoly of the power to depict the ideal, that which might be but is not, or was and is no longer; he can reproduce the mental image which has no counterpart in actual fact. The photographer, on the other hand, must reproduce that which lies no within the view of his lens, no more and less, but he can preserve the more minute details of his subject and record them with a degree of accuracy beyond the reach of the most skilful handicraftsman.

Nor are these details to be justly pro-

nounced "niggling," or sneered at as beneath the dignity of the true artist.

It is indeed true that the eye, taking in the image of the objects before it, whether landscape, architecture or living subject, does not necessarily or even usually grasp each detail or minute feature of the scene so as to distinguish it from its surroundings. But these are *seen*, if not separately perceived, and every one of them takes a part in producing the general effect, which would not be precisely what it is if that feature, however minute, were absent. It is said that the educated ear of the musical conductor, listening to the tones of a great orchestra, or of a choir containing hundreds of voices, can detect the absence of a single instrument or of an apparently trivial note, which is needed for the perfect rendering of the composer's work.

To come nearer home, every student of the science of optics is aware that the result of blending two complementary rays of light, each possessing its own colour, or, to speak more accurately, producing its special colour sensation, gives the effect of white light. Yet the light so obtained differs in brilliance, if not in purity of whiteness, from that due to the accurate blending of all the rays of the visible spectrum, from deepest red to extreme violet.

The polarised beam, again, may appear at first sight, identical with that which includes the whole range of vibrations, so far as its colour is concerned; but the analyser shows that the resulting illumination is different from that due to the complete set of wave movements, and that objects illuminated by it do not present the same appearance as those in whose examination the complete beam is employed.

We hear much of the effect of atmosphere in giving the due idea of distance to objects situated in different planes, and undoubtedly the atmospheric effect has its value, and lends itself admirably to the production of pleasing results and the suppression of features which may tend to assert themselves with unpleasing prominence in landscape under certain circumstances. But the effect of looking through a medium only partially transparent cannot be successfully reproduced by throwing the entire picture out of focus, a method which produces haze and confusion indeed, but of a kind far different from that caused by real mist, which renders near objects with but little indistinctness and gradually veils them as they become more distant, until they fade away into obscurity as the horizon is approached.

But the aspect of objects seen through a misty veil, though possessing beauties all its own, is not by any means the only one worth depicting. Nature is not always in the misty mood, and natural scenes viewed through the clearer and more transparent atmospheres which prevail in other lands than ours are equally well worth representation, and frequently more true to nature and to fact. Nor are these scenes less lovely than those with which we are more familiar. In all of them the atmosphere is present, and even when most free from condensed vapour, it is imperfectly transparent, so that a layer of sufficient depth is capable of hiding, softening, and giving the appearance of distance to objects which are really remote, just as water, however clear and colourless it may appear to be when shallow, becomes all but opaque at considerable depths.

Thus, "The Picture which no Artist can Paint" is not on that account the less worth producing when adequate means, such as those which the photographer can command, are available.

There is ample scope in the art of photography for the exercise of brain-power and refined taste in the selection of subjects and points of view, the distribution of light and shade, and the best use of opportunities. Even the artist can do, in the highest perfection, some things in which the photographer must be content to follow.

By means like those employed in photography, one may cope with obstacles which the most skilful hand, aided by the keenest and most highly-trained eye, would not overcome. The artist has his own special opportunities, and he may well yield the palm to his brother artist in his own walk of life and labour. Let each do his best and be content to allow his neighbour to do likewise.

To the lanternist and the makers and users of kinematograph films, the minute and delicate detail which the photographic lens can yield in such perfection, must

always be most valuable, and indeed essential, since the enlargement which their pictures undergo when projected upon the screen is sufficient, and sometimes more than sufficient, to give any desirable degree of softening to the outlines of objects, and unless the original be perfectly sharp the magnified image will be painfully blurred, and will fail either to gratify the eye of the spectator or to do justice to the subject presented to his view Here, indeed, photography finds its opportunity, and its results are simply incapable of being matched by the manual skill of the most accomplished artist, marvellous as have been the triumphs of the hand-painter in years gone by, such as are associated with the names of Childe and Hell, and many others whose names survive though the men themselves are no longer with us—"lost to sight, to memory dear."

TABLET OXYGEN.

SIR,—I was very pleased to see the promise in the last issue of a little information with regard to the "Oxylithe" Generator. I should like to know if there is a generator which could be used for this purpose, at a reasonable price. I know of one, but its price is about £8, which is too high for one who will only use it a few times in a season. If any of your readers has had any experience in this matter and has a home made machine that works well, I for one, and I have no doubt others of your country readers, would be glad to know of it,—Yours, etc., LANTERN, Ulverston.

KINEMATOGRAPH TRADE RIVALRY.

SIR,—Reading the letter of Mr. Mayne in your last issue led me to refer to my file of the Journal, and re-read the articles of Mr. Pepper, which your correspondent alludes to. Now, I find that Mr. Pepper dealt mainly with what I agree with him to be *the* evil of the film trade—copying. The abuses which Mr. Mayne touches on are after all practices which exist in every trade, and if not justifiable on high grounds have at least been sanctioned by general adoption. Of course, the "verbose attack" is useless and rather foolish. But is that not a sufficient reason for ignoring it? It is such an old wheeze to abuse your competitor if you cannot get the better of him by legitimate means, that as you say in your editorial, the proceeding hurts nobody but the person making the attack. As to the exaggeration which Mr. Mayne condemns. Does he not omit to give credit to the buyer for sufficient ability to discount these large statements? Everybody's Cocoa is the best—we all know that—and it is only in the order of things that everybody should believe his films to be the best too, and say so as loudly as possible. On the question of firms advertising an old subject of their own directly an opposition house produces one of a similar nature, I join issue with Mr. Mayne. I may be blamed for it, but this appears to me good business. There is nothing disgraceful about it, and not until the milenium arises shall we see one maker stepping gracefully back and leaving the arena to a competitor. With regard to the copying evil, would not the mere act of copyrighting each subject—title as well—give the maker ground for legal action against infringers? And now that we have a union of makers—even if it is only an informal union,—it should not be difficult to stamp out the evil without legal steps at all.—Yours etc., G. MAYHEW, London, N.

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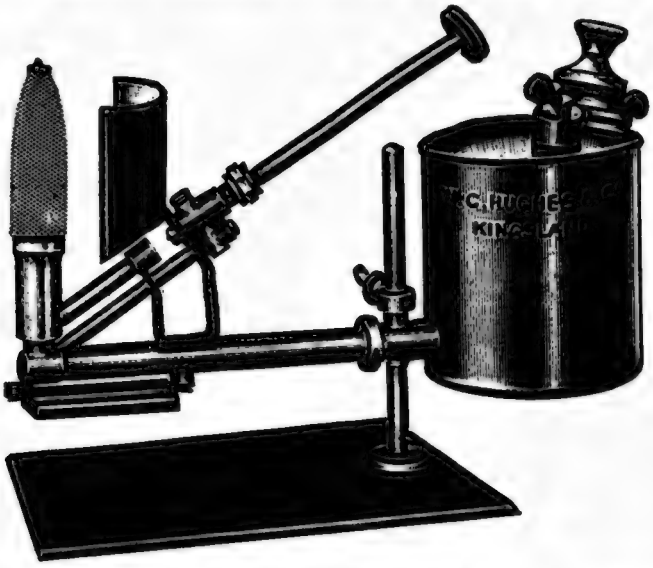

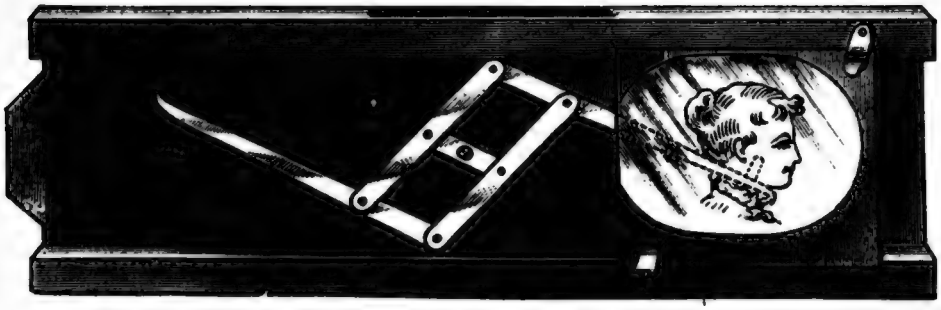

W. C. Hughes & Co.

At Brewster House we were shown two novelties well worth investigation by operators. The first was a 200 candle power incandescent mantle lamp. In cases where the electric light is not available, this extremely portable and reliable contrivance should be of great use. It is worked with methylated spirit.——The photographic lantern sketcher, also shown, is a capital device for mystifying audiences. One can duplicate a photograph or sketch, on the screen, in full view of the audience. The illustration shows how it is done, and the fact that it has been used with success at a London music hall should be a sufficient recommendation to the living picture operator, who should find it a means of giving welcome relief from the moving pictures.

Round and About.

Too Realistic.

Kinematograph reproductions of an operation on a woman at a theatre at Baden were so realistic that a large part of the audience left the building, writes the Berlin correspondent of the *Evening News*.

Urban and Eclipse Companies.

The Urban Trading Co. of England, and the Eclipse Companies of the Continent, which were also formed by Mr. Urban, have now been formed into one company, with Mr Urban as Managing Director.

Didn't Appreciate the Bioscope.

We are informed that Mr. Howse, of the Walturdaw Co., at present on a tour round the world with a bioscope camera, has had a dose of prison in Turkey, being kept in durance vile for two or three days. He is now free and taking pictures every day.

Another Film Fire.

As a treat was being given to several hundred children of Redcliffe parish at the church schools in January, and while a kinematograph entertainment was taking place, the film ignited and flames shot up several feet high. Immediately there was a general stampede in the crowded school. Some of the children got blocked at the door, but those in charge succeeded in preventing any personal injury. The children rushed into the street shouting "School on fire!" Many parents ran to the school, and some fainted owing to the anxiety and excitement, and an hour elapsed before tranquility was restored.

American Trade.

We have received a communication from a large American firm, which is desirous of getting into touch with English film makers, for business purposes. We shall be glad to put any maker into communication with our correspondent.

Midgets Wedded.

An interesting event took place at Cardiff recently when Carlisle Harley and Emily Phillips were married. They are dwarfs, whose combined height is 7ft. 4ins., and are employed with Messrs. Wadbrook's Travelling Kino. Show.

Hengler's Circus.

The films shown at the above place of amusement have been so appreciated, that a special extended matinee programme is now given at midday, which has been well patronised. Some exceptionally good coloured films are shown.

The Kinematograph in Agriculture.

If we are to credit reports in the press, very extensive use is to be made of kinematograph pictures by the Department of Agriculture in the United States. The Department on its experimental stations has done a great deal of work in plant breeding, and has accumulated much information in the interest of the farming community. It is now proposed to increase the interest in scientific agriculture by touring the country with lectures, in which, by means of the kinematograph, a very forcible impression can be conveyed of the facilities which the Government holds at disposal. To this end films have been prepared

which record on the screen in a few seconds the growth of plants or agricultural operations which occupied months in actual execution. The hourly exposures of the film which are made for this purpose are given automatically in a greenhouse lighted by arcs for exposure throughout the nights. It is anticipated that the pictures thus obtained with infinite labour, will contribute in no small degree to the adoption of modern methods by the farmers.

London Bioscope Co.

The Histon Institute was crowded on December 14th, when a kinematograph exhibition was given by this company. The pictures were of an interesting and amusing character. Vocal music was given by local people, and the proceeds of the exhibition were given to the Histon Institute.

For Travellers.

According to the *Western Mail*, magic lantern in Welsh is hudlusern; biograph, bywgraffydd; bioscope, bywdrenydd; and kinematograph, bywhudlusern. Showmen proposing to descend on Wild Wales are now primed with a means of attracting the natives straight away.

The Missionary and the Kinematograph.

The Rev. C. W. Posnett of the Indian Methodist Mission visited Rotherham with his kinematograph during December. The circuit missionary secretaries had taken the Town Hall Assembly Rooms for the occasion, and they were rewarded by seeing large audiences. The Walturdaw pictures were shown, and, with Mr. Posnett's graphic explanations, made a new and unique kind of missionary attraction which was much appreciated.

Hale's Tours.

This unique show in Oxford Street made a success immediately. The elaborately fitted up front in the guise of a railway car took the fancy of the public, and for the last few weeks one could not pass the premises without seeing a large crowd waiting for the next show. Urban's film of Borneo has been added to the program, and the proprietors of this exhibition only need to exercise discrimination in changing their programme to be assured of an all-year-round patronage. We expect to see imitations spring up in London and the provinces alike. There appears to be money in it, at 6d. a time.

Another Film Maker.

By the time these lines are in print, the Vitagraph Co, of America will probably have established itself at 10, Cecil Court, in the heart of kinematograph land. Vitagraph films have formerly been sold through the Urban Trading Co, as agents. Details of the new firm's programme are not yet to hand, but we hope to publish their intentions at length in our next issue.

"Our Army and Navy"

Gave two shows daily during the Christmas holiday, both of which were exceptionally well patronised. In addition to the usual naval and military scenes, Mr. West showed Mr. Paul's "Christmas Card," and the just as popular film of the same maker "The Mad Motorist." The latter was vociferously received. One of the features of the exhibition was the "effects" introduced. Whoever supplies appropriate dialogue to the pictures does it very well.

"The Art of Projection."

A practical handbook which, while avoiding technical terms and long words, should give the beginner in lantern work specific instructions how to manage the various classes of apparatus, has been asked for by many readers of the O.L.J. We have pleasure in bringing to their notice the fact that the popular work above by Mr. C. Bishop, of Hughes & Co., Kingsland, is now being sold, in paper covers, for a shilling. It is the most practical work of the kind yet brought to our notice, and deals with all branches of lantern work.

New Scripture Slides.

The pictures of Mr. Hole, illustrating the Gospels have just been issued as lantern slides. Since our religious teachers have begun to learn that Eargate is not the only avenue into the city of Mansoul, many slides for the illustration of the life of Jesus have been prepared, says the *Christian World*, but they suffer, for the most part, from a lack of sequence and unity. They are taken from the works of artists of different schools, who lived in periods in which faith and its emphasis varied. There cannot be any unity of impression from such a series, though as works of art the pictures are often inspiring and memorable. Even if the Gospels are followed, the face of the Saviour varies from plate to plate, so that the spectator has detached glimpses, and not one story on whose progress he may gaze. The series of pictures recently issued by Messrs. Eyre & Spottiswoode are from the mind and hand of one man, so that they are linked together, and leave one consistent impression.

New Box at Alhambra.

The latest thing in Kinematograph, is the elaborately concealed box at the Alhambra, from which the Urbanora pictures art projected. This is absolutely out of the view of the audience, being merged in the scheme of Moorish decoration of the Hall. It is absolutely fireproof and is exceptionally well equipped.

Animated Pictures at Ipswich.

The Royal Canadian Company's animated picture entertainment opened at the Public Hall, Ipswich, on January 7th, and afforded much pleasure to a large audience. The great feature of the program is the diversity of exhibits, and in other respects it is quite unique, the rapid transit from grave to gay, laughable to serious incidents, being quite captivating so far as securing and maintaining the interest of the spectators is concerned. The evening is spent entirely with pictures of this class, there being no items of vocal and instrumental music. There are many pictures depicting life in Canada, which have a special interest, perhaps, at the present juncture, now that so much is being said and written about the great Dominion, and the journey taken in the early part of the evening is a very pleasing one from the distance covered, and the ever-changing scenery. A number of comics were also shown, including tho "Coal-man's Bath," "The Curate's Outing," and "The Magician."

State Bioscope Films.

Animated records depicting Parisian state ceremonies, great gatherings of public and national interest, festivals, manœuvres and the like, are to be handed down for the use of future generations of students of French national life and customs. The municipality of Paris has decided to establish a bureau for the sole purpose of acquiring and preserving such films, thus recognising the value of the Bioscope as an educational factor. On this side of the Channel we are slowly awakening to the importance of this modern invention. The general public always wants "to see the wheels go round," and such subjects as the making of a railway, of a great newspaper, of whisky, of champagne; the methods employed in the herring, whaling, oyster, salmon and logging industries; the exploitation for emigration purposes of our various colonies and dependencies; the working of cotton, tea, coffee, sugar and tobacco plantations, meet with enthusiastic acceptance wherever exhibited. Mr. Urban has for years made a study of this class of photographic reproduction, and the present perfection of industrial and manufacturing subjects with "interior" results equal to the best daylight exposure, is largely owing to his enterprise. These present day business methods and the state functions of our generation will prove of inestimable value in the future, but no official movement has hitherto been made to secure the subjects. For electioneering purposes, too, animated pictures are proving not only of present use, but they will serve as permanent records of the methods of our time, and thus be more serviceable than any still life pictures or verbal and statistical descriptions.

Miscellaneous Advertisements.

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FILMS.

"DOWN where the Wurburger Flows," comic (Edison) 80 ft., new, no join, 25/-—E. EDWARDS, 11, Tottenham Street, London, W.

WANTED for cash good second-hand films. Interior of Sea Cave, also Panorama from descending train on the Reichenbach Railway, also Cycloioscope and good effects DRAYTON, "Lucerne," Ventnor.

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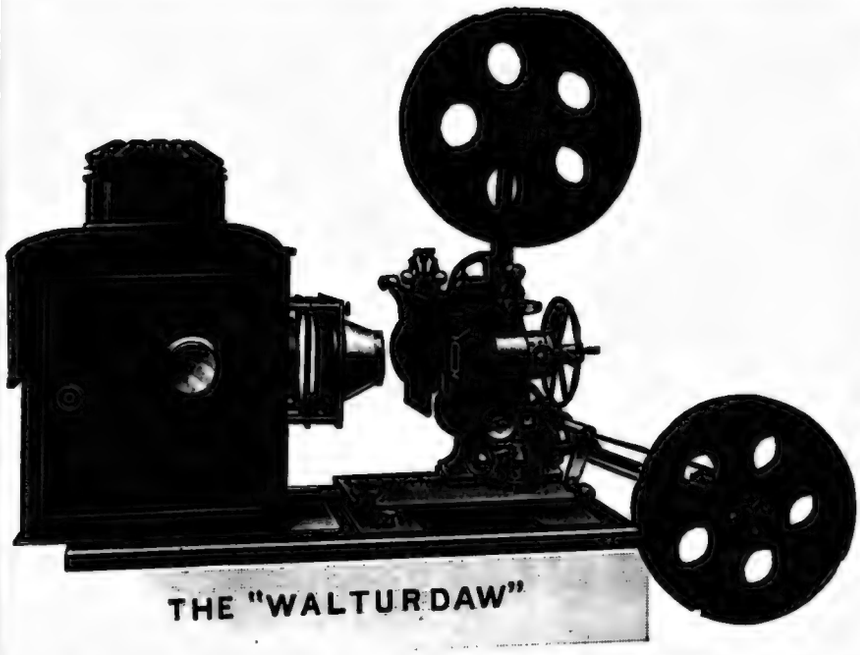

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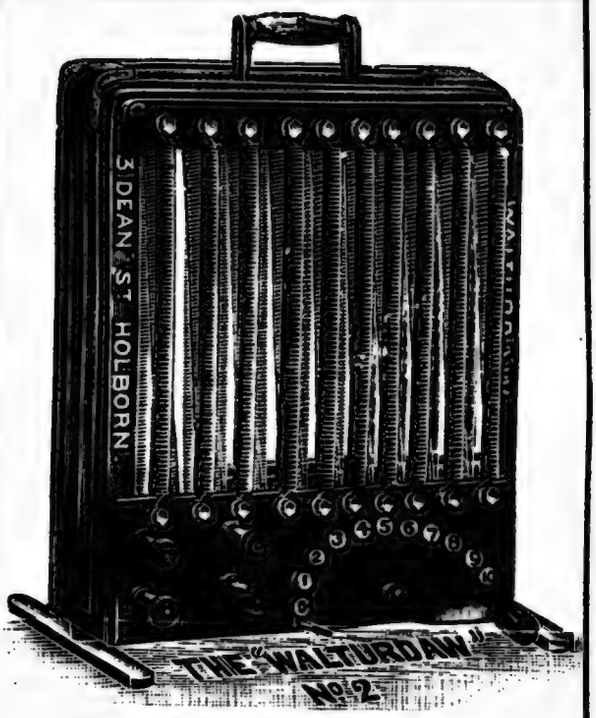

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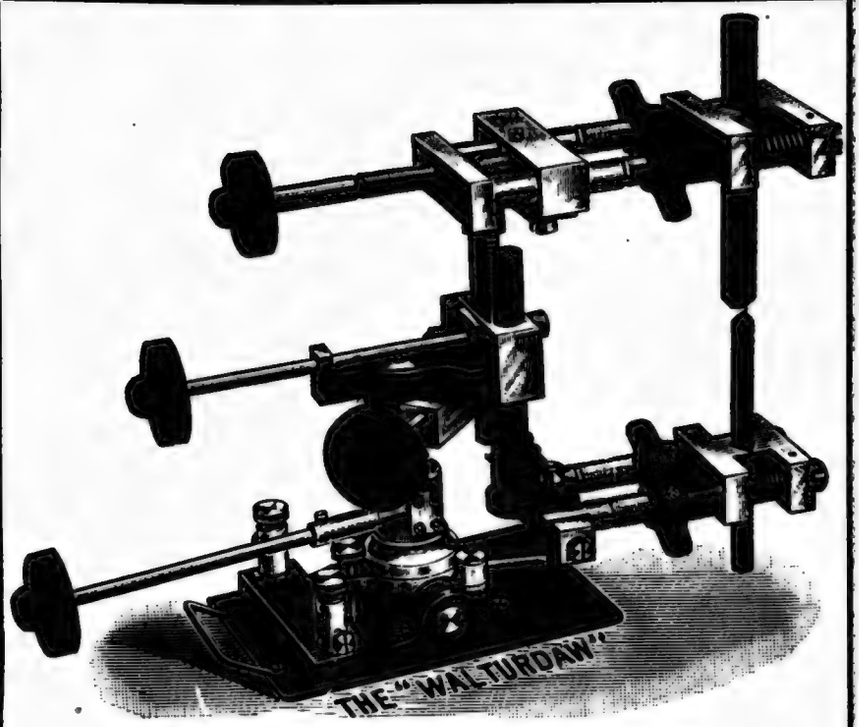

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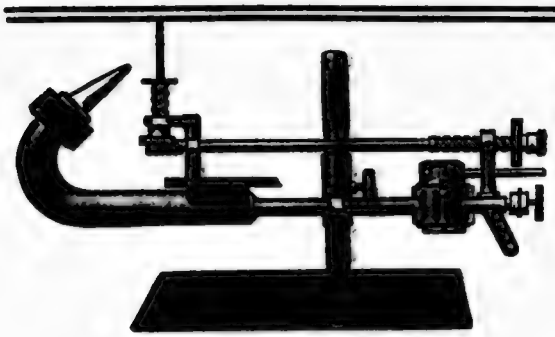

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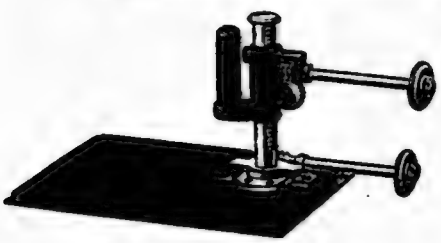

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to all Lovers of the Artistic.

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E xpress and Admirable!	Hamlet, act 2, scene 2
A nd you shall help!	Winter's Tale, act 3, scene 3
D ost thou love Pictures?	Taming of the Shrew, act 2 (Introdctn.)
T he very latest!	2 Henry IV., act 4, scene 3
H ath made me Publisher of this!	Two Gentlemen of Verona, act 3, scene 1
E ver read! could ever hear!	Midsummer Night's Dream, act 1, scene 1
O ur Lanterns!	Merry Wives, act 5, scene 5
P raised in every Town!	Taming of the Shrew, act 2, scene 1
T rial shall better publish his commendation!	Merchant of Venice, act 4, scene 1
I am put to know that your own Science exceeds in that	Measure for Measure, act 1, scene 1
C ontains my Picture!	Merchant of Venice, act 2, scene 7
A pply thy latest!	Troilus and Cressida, act 1, scene 3
L et me inform you!	Measure for Measure, act 3, scene 2
L ook here upon this picture!	Hamlet, act 3, scene 4
A ll occasions do inform!	Hamlet, act 4, scene 4
N ow appears you need my help!	Merchant of Venice, act 1, scene 3
T herefore, bear you the lantern!	Much Ado, act 3, scene 3
E ach in either side give the all-hail to thee!	Coriolanus, act 5, scene 3
R ather proved the sliding!	Measure for Measure, act 2, scene 4
N ot to be equalled!...	Winter's Tale, act 5, scene 1
& of ourselves we publish them!	All's Well, act 1, scene 3
C an inform me!	Hamlet, act 1, scene 1
I nstruct her fully in these sciences	Taming of the Shrew, act 2, scene 1
N ecessitated to help!	All's Well, act 5, scene 3
E nvy your great deservings and good name!	Winter's Tale, act 5, scene 3
M y Guide and Lantern!	2 Henry VI., act 2, scene 3
A ll the Pictures fairest lined!	As you Like it, act 3, scene 2
T he Sciences that should become our country!	Henry V., act 5, scene 2
O ur catch, played by the picture!	Tempest, act 3, scene 2
G reatest admiration	Henry V., act 4, scene 1
R ight idea	Richard II., act 3, scene 7
A constant will to publish!	King Lear, act 1, scene 1
P rove the better by the help!	As you Like it: (Epilogue)
H ath made his Journal!	Measure for Measure, act 4, scene 3
J udge fitly of his worth!	Coriolanus, act 4, scene 2
O rde the trial!	Richard II., act 1, scene 3
U nto their latest!	Titus Andronicus, act 1, scene 1
R epair to help him!	Two Gentlemen of Verona, act 4, scene 2
N oted thee always wise!	Timon of Athens, act 3, scene 1
A nd show you the Picture!	Twelfth Night, act 1, scene 5
L et me read!	Two Gentlemen of Verona, act 3, scene 1

On reading down the side, the initial letters of the foregoing Quotations, it will be found that Shakespeare's Advice to all Lovers of the Artistic is to:

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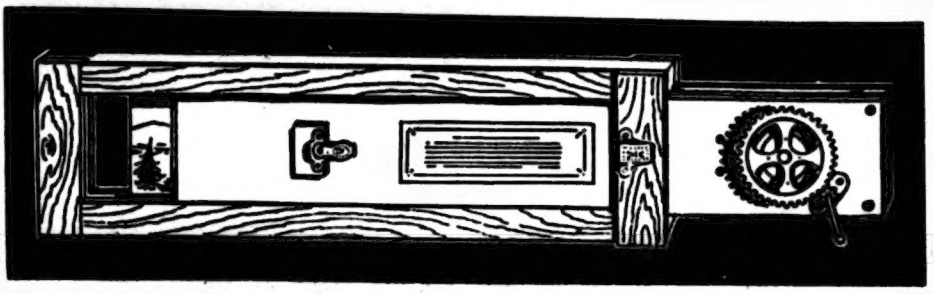

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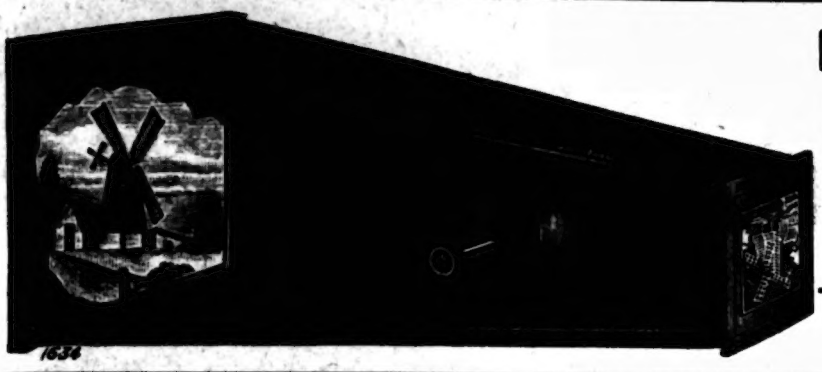

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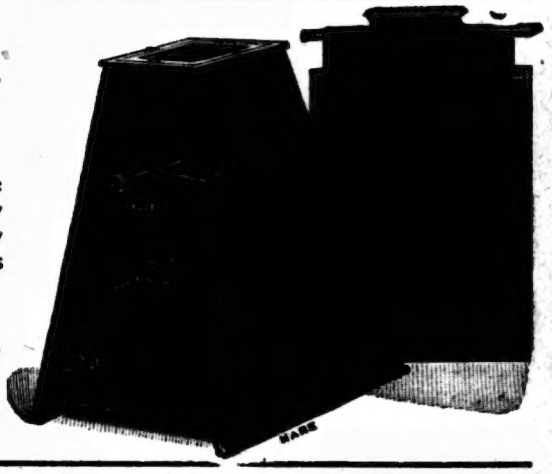

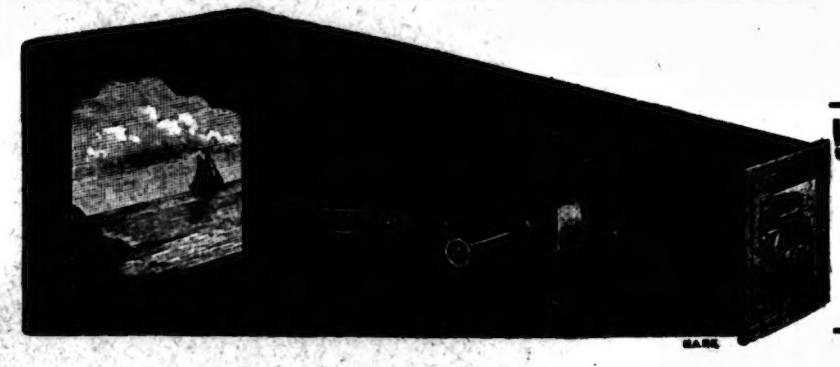

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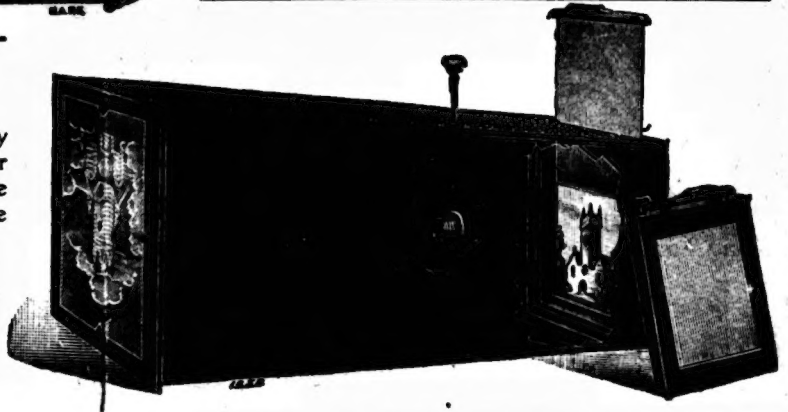

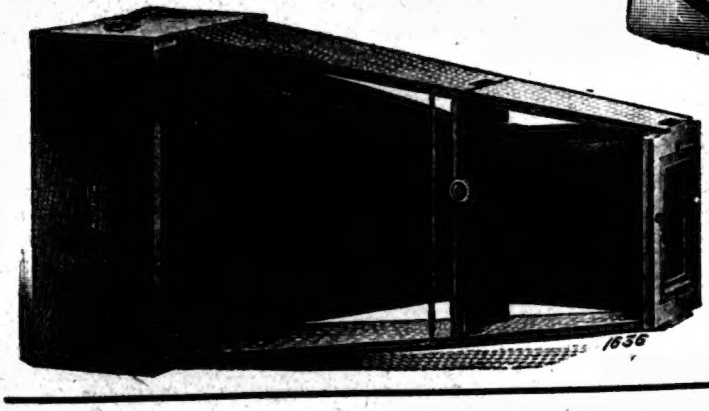

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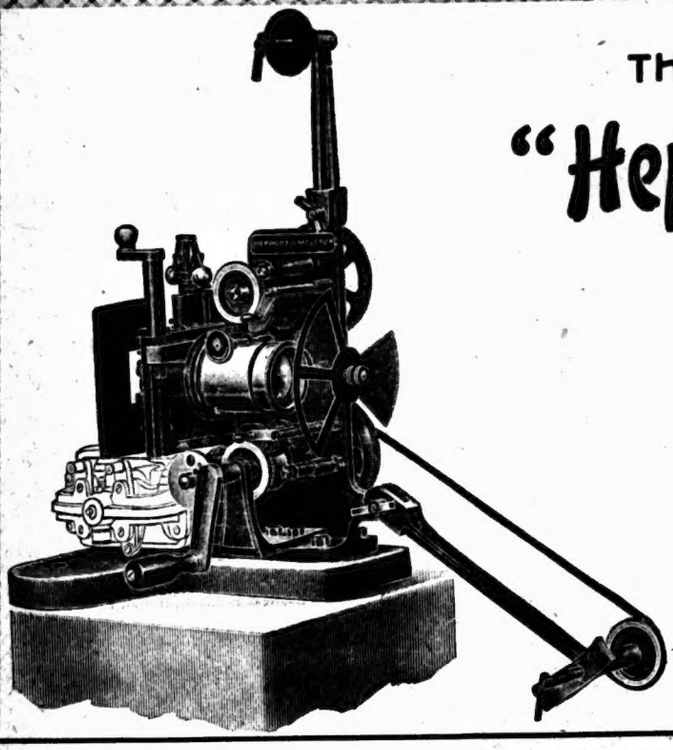

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